DAVID JONES

ARTIST & WRITER

A CENTENNIAL EXHIBITION

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ARTIST & WRITER

(1895–1974)

A CENTENNIAL EXHIBITION

WILLIAM BLISSETT AND ALAN HORNE

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Preface

THE THOMAS FISHER RARE BOOK LIBRARY has many Friends, and it is thus a privilege and a pleasure to acknowledge publicly one of our very best Friends. Professor William Blissett's first donation to the Fisher Library, in 1981, was his most spectacular: a collection of one-hundred and nine holograph letters from David Jones to René Hague, one of Jones's closest friends, replete with many small drawings which emphasize Jones's reputation as one of the great artist-writers of the twentieth century. This munificent gift, one of only two extensive collections of Jones's correspondence, was followed by donations of further correspondence, including Jones's letters to Professor Blissett, and several collections of books illustrated by and written by David Jones. There is much more to come and, as a curator of one of the premier collections of British and Anglo-Irish (and Anglo-Welsh) literature in Canada, it is very satisfying to know that I do not have to worry about David Jones: Professor Blissett has it all, and it will all come to the Fisher Library.

As a collector of David Jones, Professor Blissett has been imaginative and fortunate; a striking example of how a determined private collector can often be more effective than any institution. His first letter from Jones is dated November 21st, 1954, and he regularly visited Jones from 1959 until Jones's death in 1974. This personal contact resulted in not only a definitive collection enriched by Jones's own commentary, but also in Blissett's important biographical mem-

oir, *The Long Conversation* (1981). This collection has been used imaginatively by its creator, this exhibition and catalogue being only the latest manifestation.

November 1, 1995, will mark the centenary of the birth of David Jones, an event which will be celebrated in several places. That the University of Toronto is able to join other institutions in that celebration with this exhibition and catalogue by William Blissett and Alan Horne (whose collection of modern illustrated British books is part of the Fisher Library) is due to the perspicacity and enthusiasm of William Blissett. We celebrate his achievement together with that of David Jones.

Richard Landon
Director, Thomas Fisher Rare Book Library

WILLIAM BLISSETT

David Jones: Artist and Writer

ON THE FIRST OF NOVEMBER, 1895, David Jones was born in Brockley (then in Kent, now part of Greater London). His father, of Welsh birth and of purely Welsh stock, had mastered English in his youth in order to make his way in the world: he was a printers' overseer for *The Christian Herald* and other church-related publications. He married the daughter of a vivid character, Ebeneezer Bradshaw, a Thames-side mast and block-maker, who boasted descent from Bradshaw the Regicide, one of the signers of the death warrant of King Charles I. Eb Bradshaw, a churchwarden and a patriotic subject of the Queen, appears in the "Redriff" section of his grandson's poem, *The Anathemata*, as an embodiment of crusty uprightness and English pride of workmanship.

The river, the port, and the City of London, his grandfather's Rotherhithe with its gear and tackle and trim, his great-uncle's Deptford "Vittlin" Yard, his father's gathering and disseminating the news of the world—and of the world to come—all impressed on the young David the present and historic dimensions of the Island and the Empire. The Island of Britain became ever more dear to him as he celebrated it in art and wrote "poems containing history," but Empire had only a repellent fascination for him. "Empire is robbery," he quoted from St. Augustine more than once, and "The Tribune's Visitation" expresses the withering effect of the false religion of world domination, with application no less to the British Empire than to the Roman.

His earliest recollection is of watching from his bedroom window a parade of mounted soldiers, the City Imperial Volunteers, mustering for the Boer War. Like the child Peredur, in the marvellous mediaeval Welsh collection of stories, *The Mabinogion*, he wondered whether they might be angels and wanted to ride a horse and be a soldier. Within a few years he was reading *The Knight of the Sparrow-Hawk* in a series called Books for the Bairns, then *The Mabinogion* itself, and Geoffrey of Monmouth's "cooked histories" of Brutus and Lud and Lear and "radiant Cymbeline" and Arthur. He came to his beloved Malory and the whole Arthurian legend by the Welsh not the French route. His English cousins would tease him by saying, "None of your Welsh tricks." How he hated that: "I already had the Welsh thing in here," he said, thumping his chest. For his sixteenth birthday his father gave him Sir John Rhys's *The Welsh People*, an immensely learned and detailed book of over 500 pages.

Even before he could read, he showed exceptional talent in drawing, inherited from his mother and encouraged by both his parents. His "Bear" and his "Lion", drawn at the age of seven are as fine in their way as the animals he drew thirty years later in the London Zoo, or the wolf as "Mother of the West." He attended the Camberwell Art School from 1910 to 1914, studying under A.S. Hartrick. Hartrick, an accomplished artist, knew Van Gogh and Gauguin, whose portraits he painted and drew, and was on friendly terms with Degas and other French artists of the turn of the century. In his autobiography, *A Painter's Pilgrimage* (1939), Hartrick gives a favourable account of the stir caused by the first Post-Impressionist Exhibition (1910, when fifteen-year-old David Jones was beginning the study of art), but thought little of the second (1912), which was "full of Cubism, Futurism and other 'isms', most of them merely stunts and dead or moribund today." David Jones never "went abstract" and may be described as a gentle Fauve: he clearly belongs to

Pencil drawing
"Dancing Bear",
1903

the 1910, not the 1912, movement—though neither show included the modern painter he came to venerate above all others, Pierre Bonnard.

The summer of 1913 he spent sketching and painting in Wales, taking with him a copy of George Borrow's *Wild Wales* and in some degree tracing the steps of that vigorous and forthright Victorian worthy. The Everyman edition of 1906, which was to be reprinted in 1958 with a new preface by David Jones, had the advantage of portability, but it is likely that he at least knew the bulkier edition illustrated by Hartrick.

Living at home, not supporting himself, longing to be a landscape or historical painter but not yet having found his own style—and having so chosen his course of study at school as not to equip himself either for teaching or for commercial art, David Jones in 1914 was "beginning to wonder what shape the future might have for an artist of no particular qualifications." His autobiographical note continues without a break. "Here history came to my aid and I found myself doing squad drill with the Royal Welch Fusiliers on the esplanade of Llandudno". This famous regiment, founded in 1689, by 1914 carried twenty-nine battle honours on its Regimental Colour, beginning with Namur, Blenheim, Dettingen and Minden; it fought the American rebels, foiled Napoleon in Egypt, Spain, and at Waterloo, saw action in the Crimea, the Indian Mutiny, the Boxer Rebellion and the South African War.

The setting-up of a new London division of the RWF was a promise David Lloyd George made and kept. As a wartime volunteer, David Jones and his comrades (almost equally Londoners and Welshmen, as he was in his own person) would not see much of dress uniform and the spotless white goat as mascot, but they could take pride in the history of the regiment and sing its song, "The British Grenadiers." One St. David's Day at the Front, seeing a consignment of

leeks apparently destined for the officers' mess, Private Jones pinched one, wore it all day on his cap, and that night cooked it in his mess tin and ate it, in honour of the patron saint of Wales and of Shakespeare's Captain Fluellen.

The Royal Welch Fusiliers proved to be the most literary regiment of that most literary of all wars. Its roster includes Robert Graves, of *Good-bye to All That*, Siegfried Sassoon, of the war poems, the autobiographies and the autobiographical fiction, Llewelyn Wyn-Griffith, of *Up to Mametz*, the professional soldier Sergeant Frank Richards, of *Old Soldiers Never Die*, and David Jones, of *In Parenthesis*.

After a vain attempt to get into a cavalry unit (the dream of Peredur!), he enlisted in the RWF in January 1915 and was not officially demobilized until January 1919, though he was out of uniform a little before then. His period of service is thus much longer than that of most war writers and his active service in the front line is likewise exceptional. While junior officers had a higher casualty rate, because their appearance made them a special target and they were expected to lead raids and charges, enlisted men had fewer leaves, heavier chores, and longer time under fire. Jones was wounded at the Battle of Mametz Wood, part of the unimaginably huge and desolating Battle of the Somme, and trench fever removed him at the time of the German offensive of 1918; otherwise he remained in place. Remember too, that illustrious regiments saw far more action than nondescript ones. His army records were destroyed in the Blitz, but it seems certain that he never wore so much as a corporal's stripe. His commanding officer once said, "Look here Jones, you're an educated man. You should put in for a commission. What was your school?" At the answer, "Camberwell Art School," pressure was immediately withdrawn.

He made a number of drawings of an illustrative nature during the war, published in1995 by his nephew, A.J. Hyne. He provided the frontispiece for *March, Kind Comrade*, a war memoir by R.H.J. Steuart, SJ,

an army chaplain who wrote like a combat officer. Some of his intricate later drawings, notably "Aphrodite in Aulis" and "Eclogue IV", include soldiers from the Great War among figures from ancient myth. He was never in any sense a "war artist," either official, as C.R.W. Nevinson, Paul Nash and Wyndham Lewis were, or unofficial, like Stanley Spencer.

David Jones is a "war writer" by any definition, and of the first rank. He was slow in learning to read, and as a child even paid his sister to read to him, but suddenly caught on and became a great reader—steady, close, retentive—for the rest of his life. So too he came to writing late, in his middle thirties, after his fame as an artist was well established. When Erich Maria Remarque's *All Quiet on the Western Front* swept the world, selling millions of copies in many languages, he said to A.H. Wheen, its English translator, "I can do better than that." He did. He began writing *In Parenthesis* in 1928 and had nearly completed it in 1933, at the onset of a paralysing nervous breakdown. It was not published until 1937, making it the last of the books directly springing from war experience, as well as, in the opinion of many, one of the greatest. It was widely and favourably reviewed, won the Hawthornden Prize, and has been in print for more than half a century.

It is a book neither bellicose nor cowering, fully aware of the monstrous acceleration of dying, yet alive also to the creatures and artifacts proper to that "place of enchantment" where the landscape spoke "with a grimly voice"; aware too of jokes and army rituals, the reverberations of scripture and slang, old ballads and music-hall songs, battles long ago and the battle raging or ready to rage, the craft and language and traditions of warfare through the ages, the uniqueness of this war and the depth of dismay it evoked and has continued to evoke.

David Jones ends the preface to *In Parenthesis* with these words. (Let us discount his disclaimer: what old soldier ever claimed to have been efficient rather than lucky?):

> This writing is called 'In Parenthesis' because I have written it in a kind of space between—I don't know between quite what—but as you turn aside to do something; and because for us amateur soldiers (and especially the writer, who was not only an amateur, but grotesquely incompetent, a knocker-over-of-piles, a parade's despair) the war itself was a parenthesis—how glad we thought we were to step outside its brackets at the end of '18—and also because our curious type of existence here is altogether in parenthesis.

After the war, he used his soldier's benefits for further study, at the Westminster School of Art and with Walter Sickert, whom he regarded as the greatest English painter since Turner. He rejoiced in Sickert as a personality, but his specific instruction he later disregarded. He may have first learned of Bonnard through Sickert, who admired him. During the War Jones had found himself strongly drawn to the Catholic faith, most especially when he had happened upon a celebration of the Mass at the front. The school was near Westminster Cathedral, which he began to visit and attend. Already, in long discussions with friends and fellow students, he was drawing comparisons between the central Post-Impressionist insight, that a picture is not "of" something but "is" that thing under the form of paint, and the Catholic doctrine of the real presence in the Sacrament, under the form of bread and wine. It was then that he met Father John O'Connor, who received him into the Roman Catholic communion in October, 1921. A more celebrated convert, G.K. Chesterton, was received a year later by the same "fisher of men," the model of his Father Brown.

It was Father O'Connor who introduced David Jones to the Community at Ditchling led by Hilary Pepler and Eric Gill. Pepler and Gill were both Catholic converts, and both were strong believers in the moral necessity of repudiating industrialism, finance capitalism, and mass production, with the soul-destroying frenzy and boredom they entail. Ditchling Common, a pleasant, small community in Sussex, convenient to London, was chosen as the place to locate their dwelling, their chapel, their workshops, their press: it became the centre for a convergence of the Arts & Crafts Movement and a strongly social and liturgical Catholicism under the guidance of the Dominican order.

At Ditchling David Jones fitted in happily with the community life (some unhappier souls who had drifted that way were known as "the sorrowful mysteries"). He was not drawn into type-setting or book production, and he failed utterly at carpentry. He made, however, a new start in watercolour, and, under the instruction of Eric Gill and more especially of Desmond Chute, he proved to have a strong original talent as a wood-engraver. The actual engraving for one of his earliest works at Ditchling, the weary, laden infantry private, was executed by Gill from a design by Jones, but he soon developed a style distinct from Gill's and capable of subtleties closed to Gill.

Many of the more notable products of St. Dominic's Press have wood engravings by Jones. As befits a community explicitly based on the practice of faith, most of these are of a religious character—*A Child's Rosary Book*, *A Dominican Calendar*, a broadside "Our Lady was a Milkmaid." In others, such as *Libellus Lapidum*, he matches the deft satiric wit of Hilary Pepler with deft satiric designs. The plays by Pepler, *Judas* and *Pilate*, may perhaps have caused the engraver to ponder these two figures, who appear much later in his writing, in *The Roman Quarry* and *The Fatigue*.

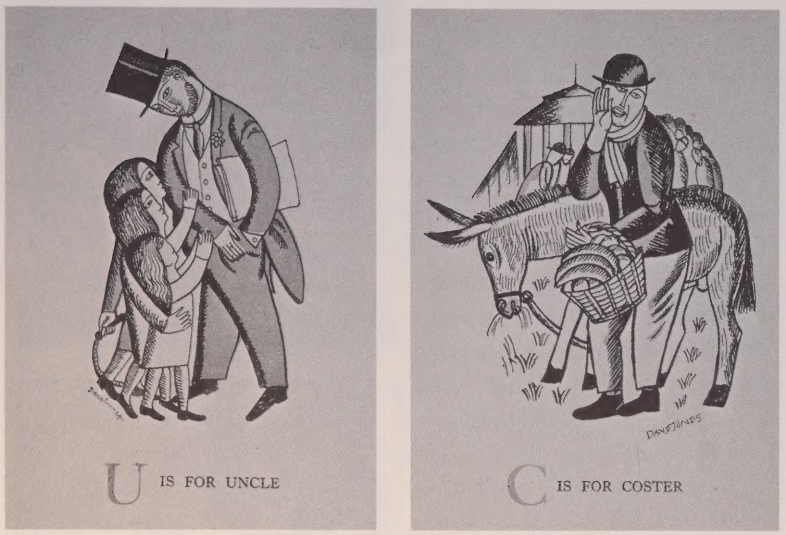
Three other Ditchling books should be mentioned. Its most ambitious achievement in printing, the elephant folio *Cantica Natalia*,

Wood engraving from Libellus Lapidum, *1924 ("DJ and Pepler on Pegasus")*

designed to be used by a group of Christmas carollers, has small wood engravings by David Jones and others, if only as a sort of signature of solidarity. Having no illustrations but nevertheless crucial to his spiritual and intellectual development, are the Dominican Book of Hours, the prayers said daily by the community, and Jacques Maritain's *Philosophy of Art*, translated by John O'Connor, the starting place for endless discussions over the years, culminating in Jones's major theoretical essay, "Art and Sacrament."

Wood engraving from Libellus Lapidum, *1924 ("Epstein and John")*

Gill had a serious difference of opinion with Pepler on financial matters and found Ditchling all too convenient to London and to sightseers, and so in 1924 he severed connections and moved with his family to Capel-y-ffin in the Black Mountain country of Wales, near (but not conveniently near) Abergavenny. David Jones joined them soon after, as betrothed to Gill's daughter, Petra, but his engravings continued to appear in Ditchling publications as late as 1930.



Two drawings from A Town Child's Alphabet, *1924*

Commissions to illustrate books now came from other quarters. The Poetry Bookshop in London printed his lively, delicately coloured drawings for Eleanor Farjeon's *A Town Child's Alphabet* in 1924. There followed four commissions from Robert Gibbings, of the Golden Cockerel Press, initially sent his way no doubt by Eric Gill, a good friend of Gibbings and his leading type-designer and illustrator; the four are now considered as among the highest achievements of that Press in its best period. These are *Gulliver's Travels* (1925), *Pompey the Little* (1926), *The Book of Jonah* (1926), which he characterized as "pure Eric—good, with that reservation," and *The Chester Play of the Deluge* (1927), which he considered his best set of wood engravings, though not the best printed: the printer should have dampened the paper so as to achieve a blacker black—as is proved by the republication from the original blocks by the Rampant Lions Press in 1977.

Three wood engravings from
Gulliver's travels, 1925

Another disappointment with the Golden Cockerel Press was the colouring of the engravings in *Gulliver's Travels*, by order of Gibbings, who thought it appropriate to the eighteenth century style and subject. In my memoir of David Jones, *The Long Conversation*, I tell of arriving on 28 August 1959 with the two volumes:

> At his suggestion I nipped out to Boots the Chemists to get a bottle of 'Milton', a gentle antiseptic mouthwash ideal for removing watercolour, and he showed me how to sponge and rinse the page without damaging the paper. He is still indignant at the thought that the libraries of the British Museum and the Victoria and Albert Museum have copies embellished by lady art students, who seem to have identified Gulliver in their mind with Malvolio in yellow stockings. With a sigh he makes half a resolve to go up to London and remove the colour himself. (p.25)

The copy on display here is open to the page with colour removed by the artist: one of the great erasures of modern art.

The Gregynog Press in Wales brought out in 1927 *Llyfr y Pregeth-Wr* (*Book of Ecclesiastes*), with a wood engraving by David Jones, and somewhat later he produced one of his largest and most ambitious wood engravings for a proposed Golden Cockerel Everyman, which never appeared. The artist himself considered the frontispiece to Walter Shewring's *Hermia* (1930) as his finest achievement in the medium, though many would argue that the frontispiece to Eric Gill's *Christianity and Art* (1927) is its equal.

This is perhaps the first exhibition in which viewers are able to see, framed and in order, the reprinted plates of three major illustrated books: *Jonah* (1926, rep. 1979), *The Deluge* (1927, rep. 1977) and *The Ancient Mariner* (1929, rep. 1964), together with the books themselves in their first state and as republished from the original blocks by Rampant Lions Press under the imprint of Clover Hill Editions. Those

Wood engraving from Jonah, 1926

Wood engraving from Chester Play of the Deluge, 1927 >

for *The Deluge* are arranged in pairs, in accordance with the argument convincingly presented by Professor Thomas Dilworth at the David Jones Centennial Conference, University of Warwick, in April of 1995.

Douglas Cleverdon (whose surname modernizes as Clover Hill) was in 1927 a young graduate of Jesus College, Oxford, traditionally the Welsh college, who set up as a bookseller and publisher in

Bristol. Eric Gill did the lettering for his shop sign, and through Gill he met David Jones, who agreed to do a set of copper engravings to illustrate *The Ancient Mariner*. Coleridge and the poem had strong associations with Bristol, and Cleverdon carefully chose the paper and the typeface and (as it proved) the artist best suited to his celebratory venture. "Venture" I call it, for David Jones writes in his *Introduction to the Ancient Mariner*:

> While, by 1928, I had become fairly efficient as an engraver on wood, I was a novice in the very different craft of engraving on metal. The differences between the two media are not differences of degree but of kind...I decided that simple incised lines reinforced here and there and as sparingly as possible by cross-hatched areas (e.g. the hull, masts, yards and spars of the stricken ship in the third full-page illustration), was the only way open to me. I decided also that these essentially linear designs should have an undertone over the whole area of the plate, partly as an aid to unification. This is easily and naturally achieved in copper-plate printing by not wiping the plate totally clean of ink before putting it in the press. I think this is a legitimate practice. In any case, legitimate or not, that is what I decided upon and the designs were made with that in view, and fall to pieces if printed without it.

If many experiments, whether in science or in the arts, have negative results, this is a glorious instance to the contrary.

English culture has often been characterized as being unrivalled in literature, enjoying masterpieces in every century from the fourteenth to the twentieth; as intermittent in music—rich in the Renaissance, notable as producing Purcell and adopting Handel, rich again in the time of Elgar and Vaughan Williams, Britten and Walton;

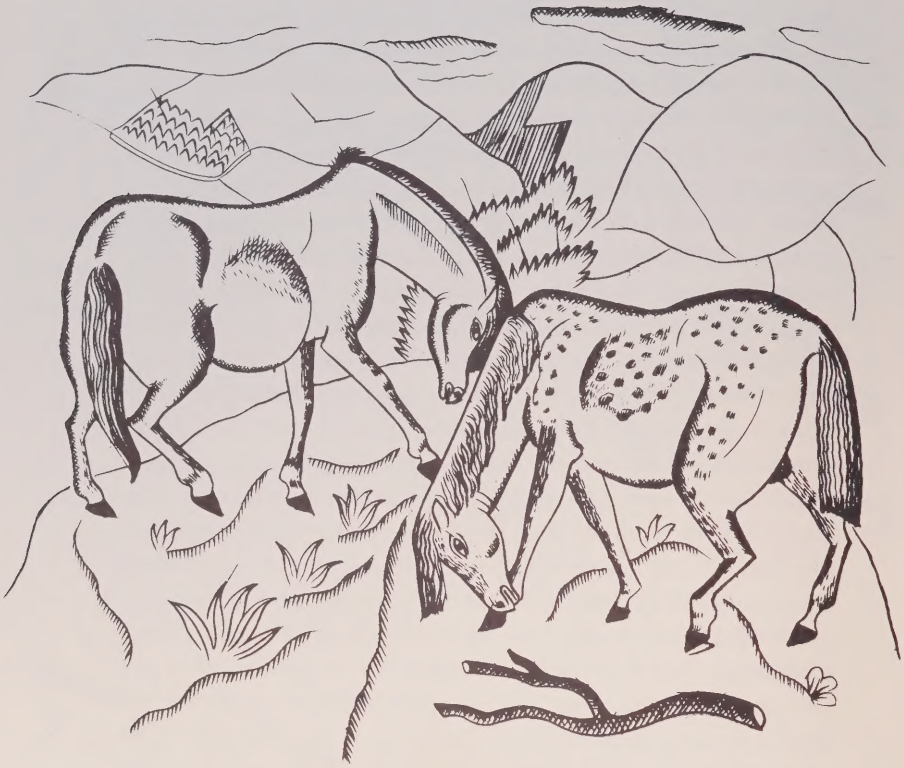
Copper engraving from The Ancient Mariner, *1929* >

but as rather provincial in painting, having in Turner the only painter that a Torontonian would term, in current lingo, "world-class." While this is severe on Hogarth and Constable and perhaps on the Pre-Raphaelites taken as a school, it also loses sight of the fact that the criterion of greatness in art is linked to the regular exposure of oil paintings in major galleries. The two arts in which the English have always contended for the highest place are wood engraving, first perfected by Thomas Bewick early in the nineteenth century and strongly reinvigorated in the twentieth, and (with a longer and more varied tradition) watercolour. On paper, not canvas, and subject to fading, watercolours are not long or often on public view. Among the first dozen English masters of this art, along with Blake and Turner and Cotman, the name of David Jones must appear. On two occasions, the Tate Gallery has devoted extensive exhibitions to David Jones the watercolourist and engraver, and there have been many other shows in England devoted wholly or in part to his work. A library exhibition like this one can only serve to prompt visitors to write or telephone ahead to British galleries asking to see his watercolour drawings at a specified time. In Canada there are two in the Beaverbrook Gallery, Fredericton, two in the National Gallery, one in the Art Gallery of Ontario, one in Vancouver, and one on display here, "Mehefin" (June), from a private collection. Some conception of the range and character of his paintings may be gained from plates in books and catalogues.

Three portraits

Of "Human Being" (1931) the artist writes: "It was a quasi self-portrait in a sense, curiously enough set going by the hands from a seemingly unlikely source—that stupendous painting of Charles VII of France by Fouquet—a work I spent long in gazing at when it came to

< *Copper engraving from* The Ancient Mariner, *1929*



Copper engraving "Ponies on Hill Slope", 1926

Burlington House with an exhibition of French painting in, I suppose, 1930." Petra Gill is the subject of the vibrant and loving "Petra in Rosenhag" (1931), title and subject being primarily an allusion to the tradition of painting the Madonna in the Rose Garden, but surely also to the Welsh legend of Blodeuwedd, the maiden formed of flowers. The subject of the painting entitled "Translator of the Chanson de Roland" (1932) is René Hague. If David was a preferred suitor who lost the hand of Petra Gill, René was the strongly discouraged suitor who won the hand of Joan, the youngest daughter, after whom the Joanna typeface (used in this catalogue) is named. René Hague set the type for *In Parenthesis* and wrote a detailed *Commentary on The Anathemata*; he edited the posthumous papers published as *The Roman Quarry*, and in *Dai Great-Coat* he compiled for his friend "an autobiography in letters" with connecting narrative, which is, to date, the chief biographical source. Jones's long and lively correspondence with René and Joan Hague is in the Fisher Library.

Some scenes

The strong hill-rhythms and the bright counter-rhythms of stream and waterfall, with sheep and cattle and small horses above eye-level combine to make "so much of Wales such a plurabelle," as David Jones says, using a word coined by the writer he regarded as the supreme verbal artist of modernity, James Joyce. "The Rood" he painted for the chapel at Capel-y-ffin shows the same leaping landscape as background. Other contrasting landscapes that figure among his watercolours, especially in the enormously productive early 1930s, include the seacoast near Tenby and Caldey Island, the "Roman Land" in the south of France, the estate of his patron, Helen Sutherland, at Rock in Northumberland, and Pigotts, near High Wycombe, Hertfordshire, where Eric Gill spent the last years

of his life. One of his favourite devices is that of the interior scene, often including books and artists' gear and usually flowers, with an open window and light curtains blowing, and, seen through the window, a garden or a field or the seacoast with ships. This on investigation proves to be a Pre-Raphaelite specialty that he must have been familiar with from his days at art school; but it had been reinvented by Matisse and Bonnard, and reintroduced into England by friends and contemporaries—Ben and more especially Winifred Nicholson, Eric Ravilious and many others. In none of these are the windows so manifestly as with David Jones "magic casements".

This great flowering of his talent as a watercolourist, combined with the effort of writing *In Parenthesis*, a worrying eye-condition that prevented the close work necessary to wood engraving, and the ending of the engagement with Petra, conspired to precipitate a nervous breakdown, which made the middle 1930s unproductive. The turning point in recovery was a long sea voyage to and from Jerusalem. This experience figures very powerfully in the writings included in *The Sleeping Lord* but is reflected in his art not at all.

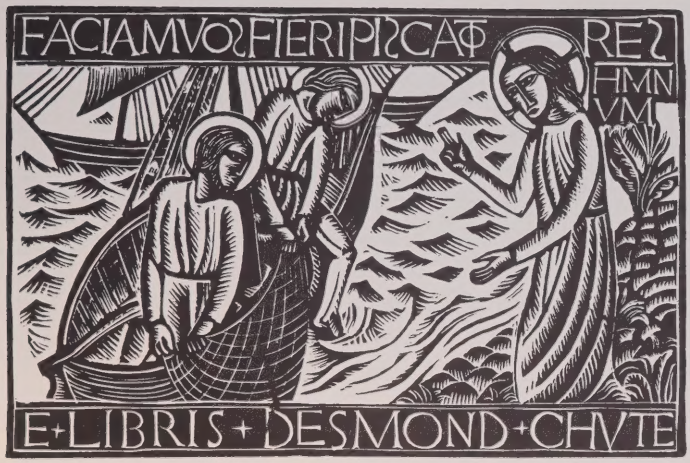
After the success of *In Parenthesis*, when he was able to write again, he attempted a second writing centred on the grimmest and most desolating phase of the War, Passchendaele. Its title, *The Book of Balaam's Ass*, points to one of its themes—the wisdom of animals as against the self-importance and self-destructiveness of man. Similarly, the drawings of animals in the London Zoo seem to say, under their breath, "I think I could turn and live with animals, they're so placid and self-contained." A portion of this unworkable and finally abandoned piece is included in *The Sleeping Lord*, the whole torso in *The Roman Quarry*. What supervened, and fortunately came together as an achieved "thing", was the collection of "fragments" which he considers his principal work as a writer. The *Anathemata* is to him what the *Cantos* are to Pound and *Four Quartets* for Eliot. It is an answer to the old problem

Three copper engravings from Seven Fables of Aesop, 1928

of the "long poem", the "poem containing history," which has teased poets since Edgar Allen Poe declared that the long poem was a contradiction in terms. It is an extended meditation on the course of history, especially British history, from its palaeological and anthropological beginnings to the time of Eb Bradshaw. The shadow of the Cross falls, the light of the Cross shines, throughout.

His review articles are searching and substantial, advancing knowledge in the subject under discussion, and such essays as "Art and Sacrament" in *Epoch and Artist* and "Art in Relation to War" in *The Dying Gaul* deserve the closest attention, as do the myth of Arthur and his extended *Introduction to The Ancient Mariner*. The lettering on the dust-jackets of several of these later books remind us that he is discovering another art in later life.

David Jones was the son of a printer's overseer and at Ditchling was in close association with the printers of St. Dominic's Press. Eric Gill, all the time he knew him, was cutting letters in stone and designing his famous typefaces, but Jones never concerned himself with type-setting, type design or lettering in stone. It is as if he chose not to compete either with his father or with the man who was in some important respects a father-in-art. Instead, he found his own particular line and followed it. This is something between print and calligraphy—the painted inscription, which in his later years came to be his chief medium as an artist. This art has its roots not only in Roman lettering but in mediaeval illumination and Arabic calligraphic design; indeed, it obeys the same impulse actuating any sign manual or distinctive handwriting. The possibilities of the inscription have been much explored by artists in the twentieth century, but the only one Jones seemed to know was Rudolf Koch: he wondered if they had shot at each other across No-man's-land. (No, they were in different sectors.)



The recipient of Eric Gill's beautifully "lettered letter" may have felt some spur of emulation as early as Eastertide 1932; he certainly made a practice from time to time in his manifold and various correspondence of using colour and combining spaced and composed lettering with his normal handwriting. But from the 1950s on, he would, as friend or godfather or on commission, take a sheet of pressed paper, cover it with Chinese white (so that corrections could be made without the smudge of erasure) and, with great care combined with great freedom, draw an inscription, usually in a combination of languages (Latin, Welsh, Old and Middle English), the colour and shape of letters, the disposition of words and phrases, taking on the character of what they expressed. Some of these he would have professionally photographed on parchment-like paper, would add further lettering in watercolour, and sign. It is an art that is at once literary and abstract.

This survey has shown, with varying degrees of completeness or adequacy, the unfolding of the career of David Jones as artist and writer. It may be useful now to place in view some early and late art works of his that invite comparison or contrast.

The direction in which he moves is generally one from boldness and simplicity to finesse and complexity. This may be seen in the severe economy of the Annunciation in the *Child's Rosary Book* and the florescent exuberance of the "Welsh Annunciation", or in an early copper engraving on a Christmas theme and the free yet intricate drawing and lettering for the Christmas card designed for T. S. Eliot and his wife Valerie. Again, an early engraving of a ship is very properly included in his letters to Desmond Chute, *Inner Necessities*, since Chute was his instructor in wood engraving, as Jones was to instruct him in the verbal art of *The Anathemata*: it is shipshape and seaworthy. For the late drawing of "Trystan ac Essyllt" he had to know a great deal more: the constellations had to be right, so had the planking and rigging and ship's architecture (for which he consulted Michael Richey, well known as a navigator and an authority of ships), even the splay-footed little cat on the heaving deck. When in 1932 he enclosed some lettering in a letter to René and Joan Hague, he could hardly have forseen such an inscription as he would produce for Peter Levi. The "Dancing Bear" he drew at the age of eight is astonishing; so is the "Serval Cat" he met at the Zoo half a lifetime later. The flowers in the flower pot would be surprised, and entranced, to see far in the future the flowers in a calix which is almost a chalice.

David Jones destroyed all the paintings from before the Great War that he could locate, on the ground that while he knew what he wanted to do he did not then know how to do it. His wartime drawings he did not repudiate but did not regard as in the main line of his achievement. Even the earliest of the engravings done at Ditchling, however, he had no hesitation in owning and signing.

"Mehefin" ["June"]: watercolour, 1930

"Town Garden" [Brockley, Kent]: watercolour, 1925

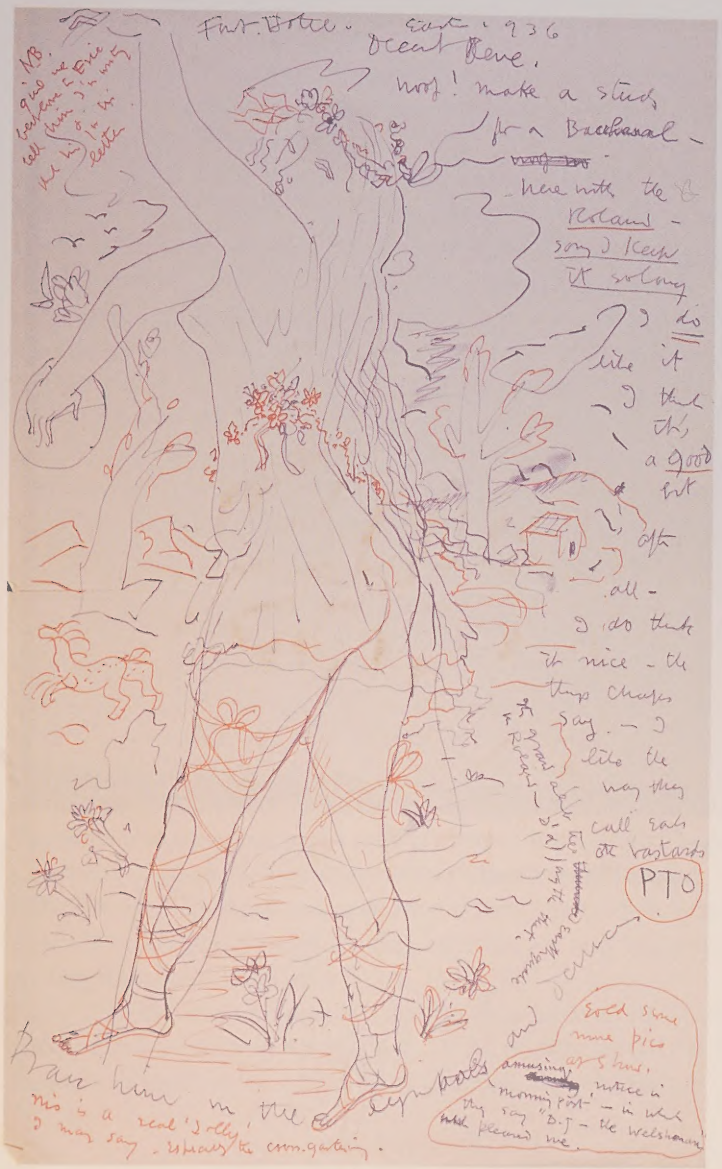
"Human Being" [quasi self-portrait]: oil painting, 1931

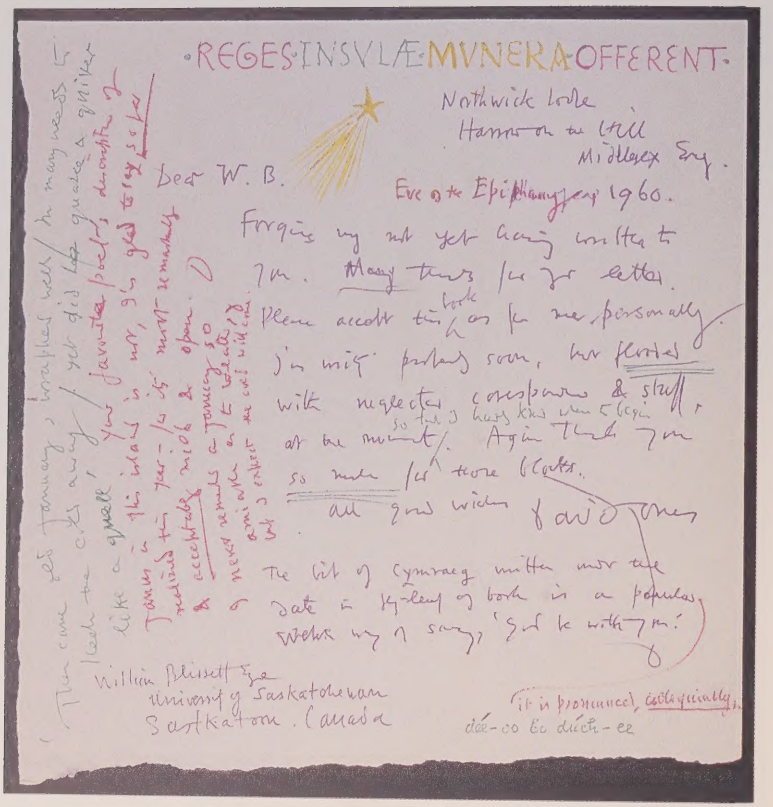
"Roman Land": watercolour and body colour, 1928

"Path by the Coast": watercolour, 1927

"Trystan ac Essyllt": watercolour, 1962

Letter to René Hague: [Easter 1936—"Primavera"] >


First Letter. Easter 1936
Dearest Bevie,
NB. Send me Evie's address & I'll write to her
Now! make a start
for a Bacchanal -
here with the Rolands -
sorry I keep it so long
I do like it
I think this a good bit
after all -
I do think it nice - the things Charles says. - I like the way they call each other bastards
PTO
Each time nice pics
amazing
Bar hire in the
this is a real 'jolly'
I may say. Usually the commentary.


REGES·INSVLÆ·MVNERA·OFFERENT·
Nathwick Lodge
Hammersmith Grove
Middlesex Eng.
Dear W. B.
Eve of the Epiphany 1960.
Forgive my not yet having written to
you. Many thanks for your letter.
Please accept this as for me personally.
I'm sure perhaps soon, but flooded
with neglected correspondence & stuff,
so that I hardly know where to begin
at the moment. Again thanks for
so much for those books.
all good wishes
David Jones
The list of Cymraeg written more safe
date is by-law of book in a populous
Wales why I say, 'God be with you!'
William Blissett Esq
University of Saskatchewan
Saskatoon. Canada
It is pronounced colloquially
dáe-oo bo dutch-ee

Letter to William Blissett [Epiphany 1960]

Ditchling was from its inception a centre of cult and pilgrimage, and its artifacts have the quality of things set apart, *anathemata*, whatever their degree of success in execution—in Jones's case always a genuine and individual "thing made."

Though rather a peripheral member of the "Seven and Five Society," invited in by Ben Nicholson and later nudged out as being insufficiently abstract, Jones received his share of exhibition space, critical attention, and sales as a watercolour draftsman, and his commissions as an illustrator both in wood and copper engraving established him in a niche from which the passing of more than half a century has not dislodged him. He never moved in the art world, which (like the War) he regarded as simply "the world" in one of its aspects. Nevertheless, he decidedly deserves his place as one of the "Penguin Modern Painters," and the two Tate Catalogues, of 1954 and 1971, the two special editions of *Agenda*, and many other shorter treatments make him a deeply admired if not widely famous figure in the arts.

The writings of David Jones have likewise been well reviewed by perceptive critics. The *New Yorker*'s art critic, Harold Rosenberg, who hardly knew him as an artist, wrote a long and appreciative critical review of *Epoch and Artist* (22 August 1964). Since the pioneering study by David Blamires (who also edited the 38 issues of the *David Jones News Letter*) there have been many general or specialized books and articles. The most searching and useful critical study of the writings, begun as a doctoral thesis in the University of Toronto, is that of Thomas Dilworth, *The Shape and Meaning in the Poetry of David Jones* (1988), which won a British Council award. Professor Dilworth is now engaged in writing the official biography.

The closeness of attention that David Jones deserves has been greatly aided by the two *Agenda* issues, by the proceedings of the first David Jones Conference, edited by its convener, the poet Roland

ANIMETVR GENTILIS

Mathias, as *David Jones: Eight Essays* (1976), and by the 500-page collection of new and reprinted articles edited by John Matthias, *David Jones: Man and Poet* (1988). René Hague has published a *Commentary on the Anathemata* (1977); Douglas Lochhead, former librarian of Massey College, produced a *Word Index to In Parenthesis*, and Huw Ceiriog Jones this year has brought out a catalogue of the library of David Jones, which is in the National Library of Wales, Aberystwyth. It is gratifying to see a detailed study in Italian—Dianella Savoia, *Il Soldato Scalzo: La poesia di David Jones* (1985)—, and a recent translation of *The Anathemata* into French, by Jacques Darras.

The record is not entirely positive. Most studies of the literature of the Great War devote a chapter to *In Parenthesis*, but some have appeared which ignore, or quickly pass over, or woefully misread the book, largely it seems because the critic cannot decide whether to include it with war poetry or war fiction, and because of the immense, accurate working vocabulary and range of allusion that must be mastered before anything sensible can be said about it in print. Such mastery, it must quickly be added, is not necessary for enjoyment at first reading, especially since the author provides annotation that is genuinely useful, without ostentation or mystification. When it comes to *The Anathemata*, as a general rule specialists in modern literature, perhaps burnt out from the effort of coping with Eliot and Pound and Joyce, fail to retool for the work which W. H. Auden called "probably the most important long poem of the century." Among the poets who read and praise him are T. S. Eliot (who as a director of Faber insisted that *The Anathemata* be published), Auden and Spender, Herbert Read and Kathleen Raine, Vernon Watkins, Elizabeth Jennings, Hugh MacDiarmid, George MacKay Brown, R. S. Thomas, Geoffrey Hill, Peter Levi, William Carlos Williams, Guy Davenport, and in Canada, George

< *Copper engraving "Animetur Gentilis", 1929–30*

Whalley, George Johnston, Douglas LePan, John Terpstra, Jeffery Donaldson, and Richard Outram.

While other cultures have produced the odd artist who could write, the writer who could draw or paint, English culture for some hidden reason has given us a succession of double and equal achievers in word and image. One thinks immediately of William Blake and then of Rossetti and Morris, of Edward Lear and Max Beerbohm, of the superb draftsmen John Ruskin and Gerard Manley Hopkins, of Aubrey Beardsley, who styled himself a man of letters, and, in the twentieth century, Mervyn Peake, Michael Ayrton and Wyndham Lewis; and then there is David Jones. As watercolour draftsman, illustrator, letterer, poet and prophet, the latest on this list takes his place beside the first.

BIBLIOGRAPHICAL NOTE

David Jones's imaginative writings include *In Parenthesis* (1937), *The Anathemata* (1952), *The Sleeping Lord* (1974), and the posthumus collection, *The Roman Quarry* (1981). The two selections of his critical writings are *Epoch and Artist* (1959) and *The Dying Gaul* (1978): both are edited by Harman Grisewood. With the exception of *The Roman Quarry*, which is an Agenda Edition, these books are published by Faber and Faber. Both the critical selections contain autobiographical notes, that in *The Dying Gaul* being based on the recorded commentary for a set of slides and tapes prepared for the British Council under the direction of Peter Orr. René Hague compiled *Dai Great-Coat: A Self-portrait of David Jones in his Letters* (Faber, 1980). There are many memoirs and reminiscences of David Jones, one of them book-length: *The Long Conversation*, by William Blissett (Oxford, 1981). The official biography, by Thomas Dilworth, is nearing completion.

Wood engraving "Everyman", 1929 >

BY·THE·MYSTERY
OF·THY·HOLY·INCAR
NATION·DELIVER·VS

O·VIRGIN·MOTHER!
HE·WHOM·THE·WH'
OLE·WORLD·CAN-
NOT·HOLD·WAS·EN
CLOSED·IN·THY·WOMB

Material on Exhibit

The great majority of the items on display are from the David Jones Collection in the Fisher Library or from the private collection of William Blissett.

Case 1: Early Days: Brockley to Bradford

Photograph of DJ with father, mother, brother and sister. His brother died as a child.

The Sunday Times Magazine, 1 June 1975. London. Three reproductions of paintings by DJ showing house and garden at Brockley, Kent, where he was born and brought up.

Photograph of DJ as a private, and booklet showing RWF soldier in dress uniform with goat mascot; DJ served in the Royal Welch Fusiliers during World War I.

Reproductions of drawings made by DJ while at the Front during World War One, from A. J. Hyne, editor. David Jones: A fusilier at the Front. Brigend: Seren Books, 1995.

Engraving of soldier, drawn by DJ and engraved by Eric Gill.

Colin Hughes. *David Jones: the man who was on the field; "In Parenthesis" as straight reporting*. David Jones Society, 1979.

Frontispiece by DJ to R. H. J. Steuart, S.J. *March, Brave Comrade*: Sheed & Ward, 1931.

Drawing of DJ by Desmond Chute. 1926.

Drawing of Father John O'Connor by Eric Gill; DJ was received into Catholic Church by O'Connor. 1929.

Copy of George Borrow's *Wild Wales* with illustrations by A. S. Hartrick displayed, compared to DJ's painting of Welsh landscape on

cover of Jonathan Milne's *Eric Gill and David Jones at Capel-y-ffin*. 1992; DJ had been taught by Hartrick and spent the summer of 1913 in Wales painting and drawing, carrying a copy of Borrow's book with him.

Case 2: Ditchling

All books published by the St. Dominic's Press at Ditchling, Sussex, unless otherwise noted:

Jacques Maritain. *The Philosophy of art*. 1923. Translated by John O'Connor and with an introduction by Eric Gill.

Eric Gill and Hilary Pepler. *In Petra: being a continuation of "Nisi Dominus"*. 1923. (Includes engravings by DJ and Eric Gill)

A Child's rosary book: being the fifteen mysteries of the most holy Rosary of the Blessed Virgin Mary. 1924. Contains 15 wood engravings by DJ.

Hilary Pepler and David Jones. *Libellus Lapidum . . . a collection of verses and wood-engravings made by H. P. and D. J.* 1924.

The Common carol book: a collection of Christmas and Easter hymns. 1926. With engravings by DJ, Gill and Gill's children.

Judas; or, The betrayal: a play in one act. 1926. (No. 95 of 200 copies.) With wood engraving by DJ.

Hilary Pepler. *Pertinent & impertinent: an assortment of verses*. 1926. Including wood engravings by DJ.

Diary with Dominican calendar and XII wood-engravings. 1928. With one engraving by DJ and thirteen byMary Short.

Officium parvum Beatae Virginis Mariae. 1928

Pilate: a Passion play. 1928. With two wood engravings by DJ.

W. H. Shewring. *Hermia and some other poems*. 1930. (No. 101 of 240 copies).

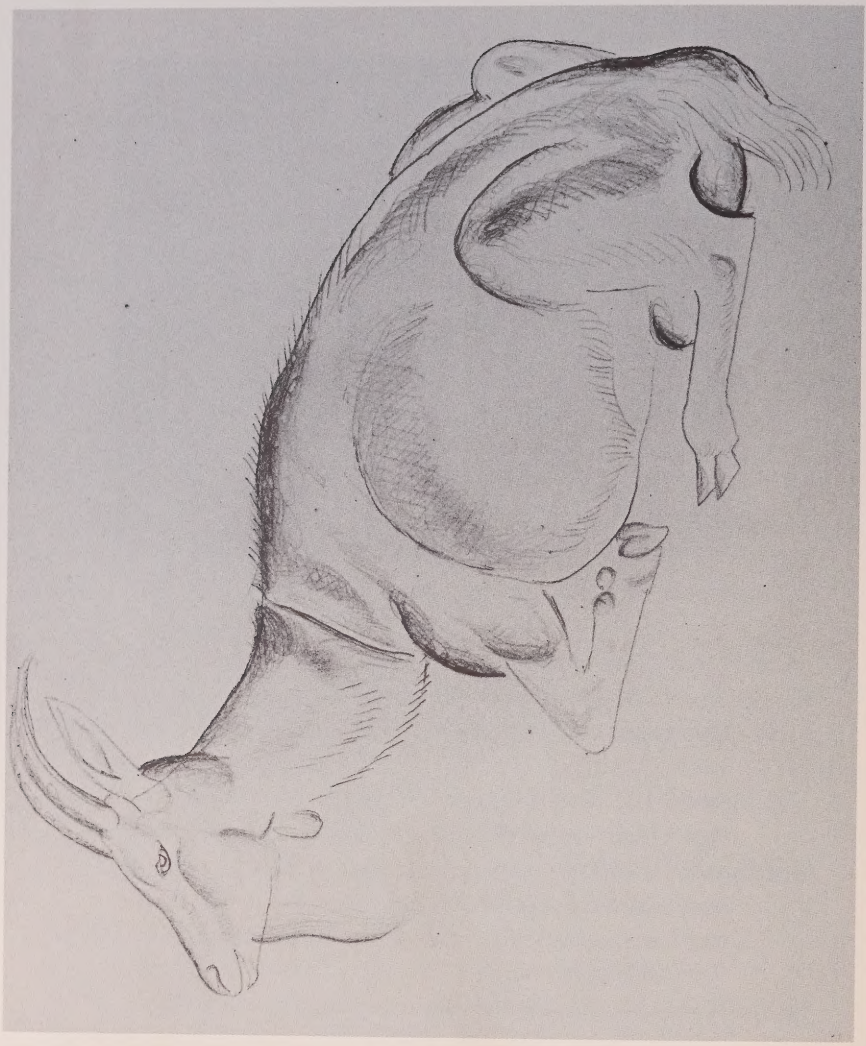
The Milkmaid. nd. (Rhyme Sheet No. 4.) A broadside. With a wood engraving by DJ.

Brocard Sewell. *Three private presses: Saint Dominic's Press, the Press of Edward Walters, Saint Albert's Press.* Wellingborough: Christopher Skelton, 1979.

Case 3: Engravings and Other Illustrations

Jonathan Swift. *Travels into several remote nations of the world. In four parts, by Lemuel Gulliver.* 2 vols. Golden Cockerel Press, 1925. With woodcuts and woodcut maps by DJ. Both volumes inscribed to William Blissett.

The Book of Jonah taken from the authorized version of King James I. Golden Cockerel Press, 1926. (No. 118 of 175 copies) With engravings on wood by DJ; inscribed "David Jones for William Blissett, Spring, 1960."



Pencil drawing of goat, 1930

The History of Pompey the Little, or, The life and adventures of a lap-dog. Golden Cockerel Press, 1926, With two woodcuts by DJ; inscribed "With best wishes Kal. Ian. MCMLX. Harrow-on-the-Hill. Duw Lo Gyda Chwi"

J. Isaacs, editor. *The Chester play of the deluge*. Golden Cockerel Press, 1927. (No. 10 of 275 copies). Contains 10 woodcuts by DJ.

Llyfr y Pregeth-wr (*The book of Ecclesiates*). Gwasg Gregynog, 1927. Contains two woodcuts by DJ.

Eric Gill. *Christianity and art*. Capel-y-ffin: Francis Walterson, 1927. Engraved frontispiece by DJ.

Samuel Taylor Coleridge. *The Rime of the ancient mariner*. Bristol: Douglas Cleverdon, 1929. (No. 221 of 400 copies). With ten copper engravings by DJ. Inscribed "David Jones for William Blissett, Jan.15th, 1959, Harrow-on-the-Hill".

Eleanor Farjeon. *The Town child's alphabet*. Poetry Bookshop, 1924. With pen and ink illustrations by DJ, most printed in two colours.

Case 3: David Jones as Painter

Arts Council. *David Jones: an exhibition of paintings, drawings and engravings*. Arts Council of Great Britain (Welsh Committee), 1954.
SHOWING "English Window" (1931).

Arts Council. *Helen Sutherland collection: a pioneer collection of the 1930s*. Arts Council, 1970-71.
SHOWING "René Hague's Press" (1930).

Austin/Desmond Contemporary Books. *David Jones & Eric Gill: watercolours, drawings and prints*. Austin/Desmond, nd.
SHOWING "The Ware, Caldy" and "Girl with a Hat".

Austin/Desmond Fine Art. *David Jones and the Seven and Five Society*. Austin/Desmond, 1991.
SHOWING "Nant Honddu" (1925), "Terrace Overlooking the Sea" (1927) and "Two Palms, Salies-de-Bearn" (1928).

Austin/Desmond Fine Arts. *David Jones* (1895-1974). Austin/Desmond, nd.
SHOWING "Brockley Gardens, Summer" (1925) and "Y Twmpa, Nant Honddu" (1926).

Nicolete Gray. *The Paintings of David Jones*. John Taylor/Lund Humphries, 1989.
SHOWING "Petra im Rosenhag" (1930-31).

Paul Hills. *David Jones*. The Tate Gallery, 1981.
SHOWING "Piggotts Farm" (1930) and "Place for Ships" (1931).

Robin Ironside. *David Jones*. (The Penguin Modern Painters.) Penguin Books, 1949.
SHOWING "Lynx" (1931) and "Manawyddan's Glass Door" (1931).

David Jones. Letter to René Hague, Easter 1936, with drawing "Primavera".

London. South Bank Centre. *David Jones: paintings, drawings, inscriptions, prints*. South Bank Centre, 1989.
SHOWING "Curtained Outlook" (1932) and "The Chapel in the Park" (1932).

David Mellor. *A paradise lost: the neo-romantic imagination in Britain 1935-55*. Lund Humphries, 1987.
SHOWING "The Annunciation in a Welsh Hill Setting" (1964) and "Aphrodite in Aulis" (1941).

Eric Rowan. *Art in Wales: an illustrated history 1850-1980*. Cardiff: Welsh Arts Council, 1985.
SHOWING "Sanctus Christus de Capel-y-ffin" (1925).

Case 5: David Jones as Writer

All books written by David Jones:

In parenthesis: seinnyessit e gledyf yn penn mameu. Faber, 1937.

In parenthesis. 2nd edition, with introduction by T. S. Eliot. Faber, 1961.
"*In Parenthesis* was first published in London in 1937. I am proud to share the responsibility for that first publication. On reading the book in typescript, I was deeply moved. I then regarded it, and I still regard it, as a work of genius." TSE.

The Anathemata: fragments of an attempted writing. Faber, 1954. With corrections by the author. (Inscription on jacket also by DJ.)

Epoch and artist: selected writings. Edited by Harmon Grisewood. Faber, 1959. Inscription on jacket by DJ.)

The Tribune's visitation. Fulcrum Press, 1969. (With inscription on jacket and title page by DJ.)

The Sleeping lord. Faber, 1974. (No. 75 of 150 copies.) With frontispiece ("Tir y Blaenau", 1925) and title page lettering by DJ.

The Dying Gaul and other writings. Edited by Harmon Grisewood. Faber, 1978.

Dai Greatcoat: a self-portrait of David Jones in his letters. Edited by René Hague. Faber, 1980.

The Roman quarry and other sequences. Edited by Harmon Grisewood and René Hague. Agenda Editions, 1981.

Audio disks:

Readings from "The Anathemata", "In Parenthesis", "The Hunt". Read by DJ. Argo RG 520. Sleeve design by DJ.

Poets of Wales: David Jones ("A,a,a, Domine Deus", "The Wall", from "The Sleeping Lord", "The Tribune's Visitation"). Read by DJ. Argo PLP1180.

Case 6: Lettering

David Jones. Letter to William Blissett, Epiphany 1960. Done in many colours.

David Jones. "Cara Wallia Derelicta" 1959. Framed inscription.

David Jones. "Extensis Manibus Prosequitur" 1969. Framed inscription.

Neville Braybrooke, editor. *T. S. Eliot: a symposium for his seventieth birthday*. Hart-Davis, 1958. With an inscription by DJ as frontispiece.

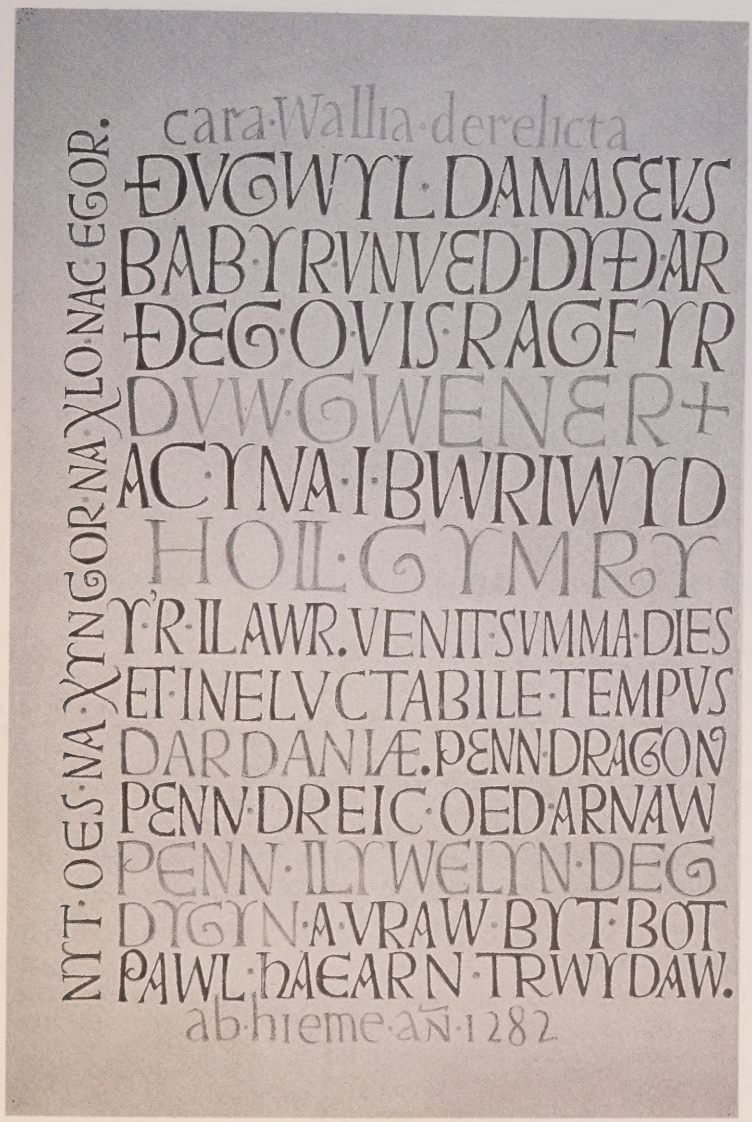
Nicolete Gray. "David Jones and the art of lettering." *Motif*, No. 7 (Summer 1961), pp.69-80.

Nicolete Gray. *Lettering as drawing*. Oxford University Press, 1971.

Nicolete Gray. *The Painted inscriptions of David Jones*. Gordon Fraser, 1981.

Peter Levi. *Fresh water, sea water: poems*. Black Raven Press, 1966. With inscription by DJ as frontispiece, reprinted on jacket.

Inscription "Cara Wallia Derelicta", 1959 >


cara·Wallia·derelicta
ÐVGWYL·DAMASEVS
BABYRVNVED·DYÐAR
ÐEG·OVIS·RAGFYR
DVW·GWENER+
ACYNA·I·BWRIWYD
HOLGYMRY
Y'R·ILAWR. VENIT·SVMMA·DIES
ET·INELVCTABILE·TEMPVS
DARDANIÆ. PENN·DRAGON
PENN·DREIC·OED·ARNAW
PENN·ILYWELYN·DEG
DYGYN·AVRAW·BYT·BOT
PAWL·hAEARN·TRWYDAW.
NYT·OES·NA·XYNGOR·NA·XLO·NAC·EGOR.
ab·hieme·aN̄·1282

Frank Morley. *The Great North Road*. Hutchinson, 1961. With lettering on jacket by DJ.

Taliesin, No. 2, 1961. Cover lettered by DJ.

Case 7: Early and Late

Portraits of DJ:

"Human Being": oil painting, 1931.

Photograph by Allan Clifton.

Animal drawings:

"Dancing Bear": pencil drawing, 1903.

"Agag", a serval cat: pencil and watercolour, 1930.

Two Christmas cards:

"Coach and Horses in Winter Landscape": copper engraving, 1926.

Card designed by DJ for Faber. 1961. (Signed by T. S. Eliot.)

Two illustrations of ships:

"Fishers of men": wood engraved bookplate for Desmond Chute, 1925.

Agenda. 1974. Special David Jones issue, with reproduction of DJ painting on cover, "Trystan ac Essyllt" (1962).

Lettering:

Letter to René Hague, 26 March 1932. Contains blue lettered inscription.

Peter Levi. *Fresh water, sea water: poems*. Black Raven Press, 1966. Inscription by DJ for jacket.

Flowers:

"Basket of Flowers": small engraving, 1922.

"Flora in Calix-Light": pencil and watercolour, 1950.

Case 8: Steps in Recognition

David Blamires. *David Jones: artist and writer*. Manchester University Press, 1971/2.

William Blissett. *The long conversation*. Oxford University Press, 1981.

Noel Corcoran. *The song of deeds: a study of "The Anathemata" of David Jones*. Cardiff: University of Wales Press, 1982.

Thomas Dilworth, editor. *Inner necessities: the letters of David Jones to Desmond Chute*. Toronto: Anson-Cartwright Editions, 1984.

Thomas Dilworth. *The shape of meaning in the poetry of David Jones*. University of Toronto Press, 1988.

René Hague. *A commentary on "The Anathemata" of David Jones*. Wellingborough: Christopher Skelton, 1977.

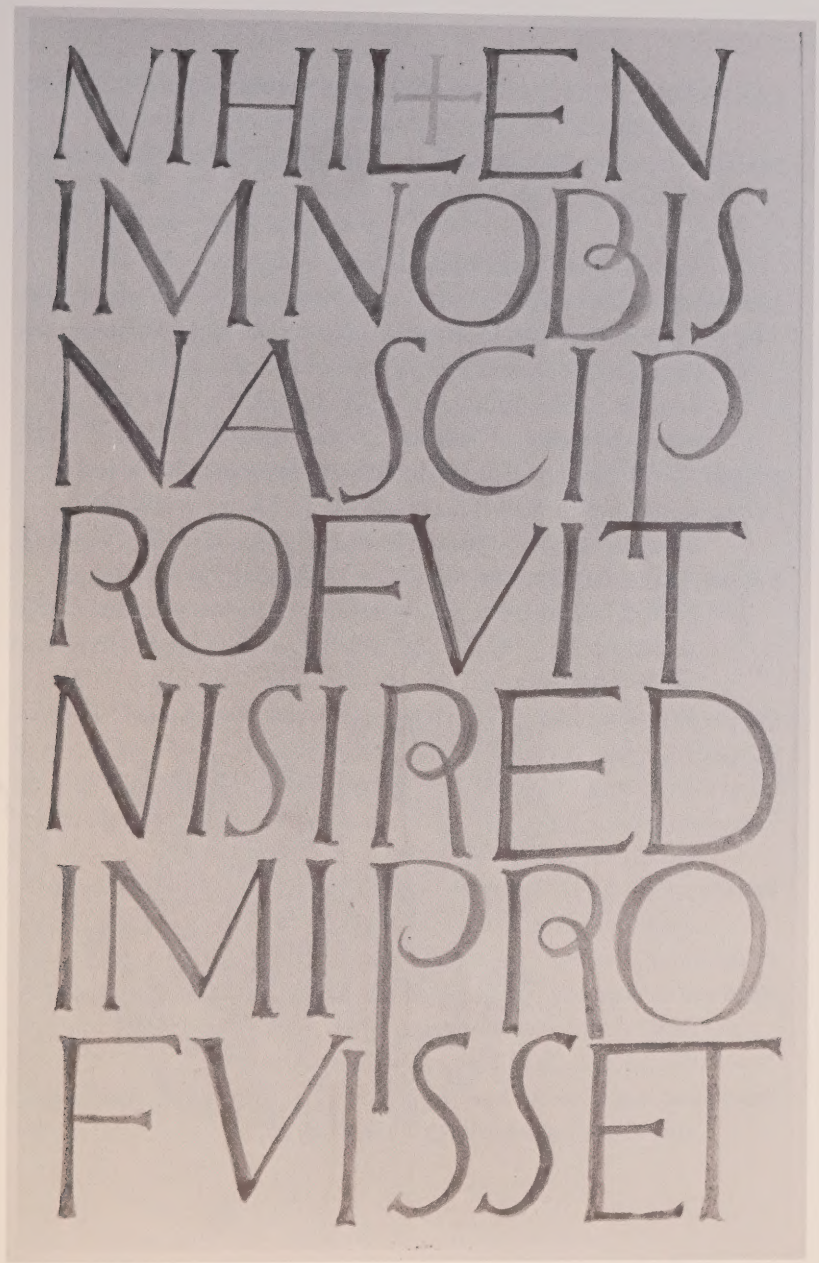
Paul Hills. *David Jones*. Tate Gallery, 1981.

Huw Ceirog Jones. *The library of David Jones (1895-1974): a catalogue*. Aberystwyth: National Library of Wales, 1995.

Douglas Lochhead. *Word index of "In Parenthesis"*. Sackville, NB: Harrier Editions, 1983.

Roland Mathias, editor. *David Jones: eight essays on his work as writer and artist*. Llandysul: Gomer Press, 1976.

Letter to René Hague: [26 March 1932—blue lettering] >


NIHIL EN
IM NOBIS
NASCIP
ROFVIT
NISI RED
IMI PRO
FVISSET

John Matthias, editor. *David Jones, man and poet*. National Poetry Foundation, University of Maine, 1988.

Dianella Savoia. *Il soldato scalzo: la poesia di David Jones, 1895-1974*. Milan: Edizioni Unicopli, 1985.

Maclean-Hunter Room: Prints, paintings and drawings

Samuel Taylor Coleridge. *The Rime of the ancient mariner*. Fifteen engravings printed from the blocks by Rampant Lions Press, including five discarded by the artist, from the 1964 reprint by Clover Hill Editions for the Chilmark Press, New York; and a print of a wood engraving, "The Bride", signed "Dafyd J. '30".

The Book of Jonah taken from the Authorized version of King James I. Ten wood engravings printed from the blocks by Rampant Lions Press from the 1979 reprint by Clover Hill Editions.

J. Isaacs, editor. *The Chester play of the deluge*. Thirteen wood engravings printed from the blocks by Rampant Lions Press for the 1977 reprint by Clover Hill Editions, arranged in the order suggested by Professor Thomas Dilworth.

Copper engraving (dry-point). "Accipiat Aquam Vitae Gratis", 1929.

Copper engraving (dry-point). "Animetur Gentilis", 1929-30.

Copper engraving (dry-point). "The Wounded Knight", 1929-30.

Copper engraving (dry-point). "Nativity with Beasts and Shepherds", 1928. (On loan from Hugh Anson-Cartwright)

Wood engraving. "He Frees the Waters in Helyon", 1932. (On loan from Hugh Anson-Cartwright)

Watercolour painting: "Mehefin" ["June"], 1931.

Watercolour painting (Ganymede Press facsimile): "Chapel in the Park", 1932. (On loan from Hugh Anson-Cartwright)

Two untitled drawings of a young woman, circa 1946.

Pencil drawing. "Girl at Chelsea Cloisters Bar", 1940. (On loan from Hugh Anson-Cartwright)

Poster. "David Jones: Artist-Poet 1895-1974 . . University College, Toronto": designed and inscribed by Allan Fleming.

Poster. "David Jones: The Tate Gallery, 22 July-6 September 1981."

Maclean-Hunter Room: Books

Case 1:

Aesop. [*A selection of seven fables.*] The Lanston Monotype Corporation, 1928. (One of twenty-five copies.) Text in Greek with English translation by W. H. Shewring. With seven copper engravings by DJ.

Paul Claudel. *The satin slipper; or, The worst is not the surest*. Sheed & Ward, 1931. Translated by John O'Connor. With engraved frontispiece by DJ.

Samuel Taylor Coleridge. *The Rime of the ancient mariner*. New York: Chilmark Press, 1964.

David Jones. *An introduction to "The rime of the ancient mariner"*. Clover Hill Editions, 1972.

Case 2:

Cantica Natalia. Ditchling: St. Dominic's Press, 1926.

J. Isaacs, editor. *The Chester play of the deluge*. Clover Hill Editions, 1977.

The Book of Jonah taken from the Authorized version of King James I. Clover Hill Editions, 1979.

Harold Munro. *The Winter solstice*. (Ariel Poem No. 13.) Faber & Gwyer, [1928]. With two drawings by DJ. Signed by the poet and the artist.

Roy Campbell. *The Gum trees*. (Ariel Poem No. 30.) Faber, 1930. With two drawings by DJ. Signed by the poet.

T. S. Eliot. *The Cultivation of Christmas trees*. (Ariel Poem New Series.) Faber, 1954. With drawing and inscription by DJ. Signed by the poet.

UNCAPTIONED ILLUSTRATIONS

All wood engravings

Cover: "The Resurrection of Christ" from *The Book of Jonah*, 1926
Half-title page: "Eagle flies off with Gulliver's box", 1925
Frontispiece: Wood engraved frontispiece to *Christianity and Art*, 1927
Copyright page: "Basket of flowers" from *Pertinent & Impertinent*, 1922
Page 6: "St Dominic blessing friar", 1924
Page 31: "Fishers of men": bookplate, 1925
Page 38: "Nativity", 1924
Page 41: "Family at hearth" from *The Game*, 1922
Page 44: "Ship and longboat in bay" from *Gulliver's Travels*, 1925
Page 45: "House in moonlight": bookplate, 1924
Page 48: "The great British public", 1926
Page 49: "Witnabel Watloo" from *In Petra*, 1923
Page 50: "Madonna with distaff", 1923
Page 53: "Pompey the Little": tailpiece, 1926
Page 54: "The Good Shepherd": bookplate, 1924
Page 55: "Cockerell": Golden Cockerel Press colophon, 1925
Page 56: "Stepping stag": commissioned by publishers Sheed & Ward
Back cover: "Dominican friar", 1924

ACKNOWLEDGEMENTS

Permission to reproduce the illustrations in this catalogue was graciously granted by A. J. Hyne for the Trustees of the David Jones Estate

Exhibition and catalogue by William Blissett and Alan Horne
Exhibition mounted by Emrys Evans and Linda Joy
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